

THE ASYLUM

Quarterly Journal of the Numismatic Bibliomania Society

Volume XV, No. 2

Spring, 1997

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*The buying of more books than one can read
is nothing less than the soul reaching toward
infinity, and this passion is the only thing that
raises us above the beasts that perish.*

— A. E. NEWTON



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President's Message

It is regrettable that we have lost another strong supporter of NBS, Armand Champa. I first met Armand at one of George Kolbe's New York City auctions. I believe this is the sale where he spent so much that the auctioneer wanted to hold up the bidding when Armand got up to leave the room for a moment. A few years later I was one of the fortunate people invited to the "Invasion of Louisville" hosted by Armand. This was the historic visit to Mr. Champa's home by many of the most important numismatists of our time. I and about eight other people spent most of the weekend as guests of Mr. and Mrs. Champa, giving us enough time to see much of Armand's fabulous library. We were joined one day by a busload of bibliophiles from the nearby A. N. A. Convention.

The most memorable A. N. A. for numismatic literature may well have been the 1991 centennial convention in Illinois. It was there that Armand displayed many of the finest and most interesting items in his numismatic library. Many A. N. A. members helped Armand with the display. Charles Davis, Fred Lake and I spent much time numbering copies of the informative booklet describing the items in the display that George Kolbe had written for Armand.

It is hard for me to believe that in less than a year we have lost both Jack Collins and Armand Champa.

The election ballots for NBS offices are being sent out with this issue. Those running for office are listed below. Good luck to all.

I will not be running for President again, and I wish to thank all those who have helped the society during my tenure.

Slate of Candidates 1997-1999

For President: Michael Sullivan, Cincinnati, OH

For Vice President: Wayne Homren, Pittsburgh, PA

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Scott Rubin, Lawrenceville, NJ

Pete Smith, Minneapolis, MN

Frank Van Zandt, Livonia, NY

NBS Gathering at ANA

Date: Thursday, July 30 • **Time:** 7 to 9 PM • **Place:** 15 W 72nd St., Apt. 33-F

Buffet served. RSVP to Denis Loring, our host. Tel: (212)-877-3928. Denis *must*

have your name for the doorman. Be sure you are on the list and please

let Denis know if your plans change and you cannot attend.

Transportation: Taxi • Subway (7th Ave. to 72nd St.) • Walk (1 1/2 miles).

Armand Champa — a Personal Memoir

Joel J. Orosz, NLG

As obituaries go, this one would earn a failing grade from any professor teaching Journalism 101. It will contain no dates of birth or death, no essential biographical details, not even any quotations from the deceased. It will concentrate instead on personal memories, for more than anything else, Armand Champa was memorable. And the memorable things he did left an indelible impression upon the hobby of numismatic bibliomania.

I first heard of Armand Champa during the Spring of 1982. In those early years of the Reagan era, I was a graduate student in history and museum studies at Case Western Reserve University. Although impecunious, I had, during the 1981 holiday break, scraped up enough cash to buy a hoard of numismatic catalogs and periodicals at an antiquarian bookstore in my home town of Kalamazoo, Michigan. I was reasonably certain that I had made a sharp bargain, but all I really knew for sure was that some of the older Guide Books were worth a premium. In search of confirmation, I came across catalogs of numismatic Literature issued by Michael and Marlene Bourne, complete with prices realized lists. Their first sale consisted of duplicates from the Armand Champa library. As I leafed through the pages, it dawned on me that here was stuff that a starving student could only dream of affording—and this Champa character had duplicates of them! This feeling was compounded a few months later, when I purchased from Cal Wilson a copy of George Frederick Kolbe's Ninth Sale: more duplicates from the Champa Library! The Butch and Sundance question began to occur to me: Who IS that guy?

That question, for anyone active in the hobby during the mid-1980's was quickly answered. I got to know "Champ" during my stint as editor of *The Asylum*, when he was N. B. S. President. It was during the 1988 A. N. A. convention in Cincinnati that he allowed dozens of bibliophiles to get to know him in his own home. On July 23, 1988 Old Charter #2015, a Greyhound bus, hauled 45 eager collectors for 1 1/2 hours to Louisville—to ogle numismatic literature to die for. Armand had rented dozens of tables, which he filled with books, catalogs, and periodicals (not to mention a generous buffet lunch). From arrival at 11:45 am until departure for dinner at Del Frisco's at 6:30, these 45 lucky souls had the run of the Champa manse, interrupted only briefly by an overheated and smoking sump pump. The best description in print of that remarkable day is found in Volume II, No. III of the Money Tree's house organ, *Out On A Limb*. The "Tree" partners also documented the day by producing a picture book which they entitled "The Invasion of Louisville", thus giving the event the moniker by which it will always be remembered.

The next "Armandaganza" came during the A. N. A.'s Chicago Centennial Convention in 1991. Every bibliophile in attendance still turns wist-

ful when recalling the 47 (!) case exhibit of numismatic literature that Champ entered (non-competitively, for there was as yet no numismatic literature category), in the show. It seems now as if I spent half of the show's six days gawking one delicacy after another. The cases marched on for a row and a quarter, and contained Joseph Mickley's diary, Raphael Thian's *Register* and *Note Album*, an original Attinelli, the first six volumes of *The Numismatist*, and 114 other desiderata. Such was Champa's stature, and so extraordinary was the aggregation of the material, that two of the leading numismatic bibliopoles went "above and beyond" to make it work. George Frederick Kolbe created the catalog of the exhibition. A card-covered booklet of 46 pages replete with color-shifting ink on the front wrapper, the text within described each item in loving detail, thus creating an historical record of this landmark exhibit. Charles Davis had the less glamorous but physically more demanding task of crating up the literature in Louisville and trucking it to the convention site in Rosemont, Illinois. Thereupon it took six N. B. S. members to set up the exhibit during the time allotted. After the dust had settled, I remember Charlie describing the nerve-wracking job of driving a truckful of the creme-de-la-creme of American numismatic literature—a responsibility that made him reluctant to stop to eat—or even to use the necessary!

A few years later, I purchased an 1839 Booby Head Large Cent with the enigmatic obverse countermark MICKLEY. Seeking to prove that it had belonged to the "Father of American Coin Collecting", I wrote to Armand, asking him to leaf through the aforementioned Mickley diary on the off chance that this countermark might be mentioned. Imagine my shock when a few days later, a registered package arrived containing the diary itself! In typical Champ style, it arrived without so much as a cover letter: just the book in a box. This sort of thing had happened before—I had borrowed so many items that I had taken to referring to the Champa home as the A. N. S. (Armand Numismatic Society)—but never before had he sent something that was literally unique, utterly irreplaceable, and of an unimprovable association value.

When I recovered my composure, I was suddenly possessed by a wicked inspiration. The calendar read mid-December of 1994. Grabbing a pen, I started to compose a note of heartfelt thanks for his unbelievable generosity in sending the Mickley Diary as a gift. About halfway through, however, second thoughts intruded. By then, Armand had had serious problems with his heart—later he told me that his heart had stopped twice on the operating table—and suddenly my prank letter didn't seem quite so hilarious. Needless to say, I tore up the note. Armand, however, got a good belly laugh out of it when I told him about it later. In any case, I got something valuable out of this episode—numerous details that enlivened the article eventually published in *The Numismatist* for August, 1995, entitled "The Mickley Countermark Mystery."

The Mickley Diary, alas, no longer graces the shelves of Casa Orosz. One prize that I did manage to carry away when Armand's library was sold is a priced and named leatherbound volume of 1859 sales, ex Charles Ira Bushnell, with a frontispiece engraving of Henry Bogert. The engraving was illustrated on the cover of the sale catalog, and wanting a copy to go as a companion to the book, I wrote Armand, offering to buy a print of the cover shot. Champ being Champ, however, I shortly received a copy for free, along with a photo of Armand at the sale itself, accompanied a brief note to the effect that he hoped I would give his "baby" a good home.

The last "Armandaganza," spread over 12 months in 1994 and 1995, was the aforementioned dispersal of Armand's peerless library. Auctions by Bowers and Merena was the publisher, and guest cataloger Charles Davis labored mightily to produce a suite of four auctions. For the first time ever, the sale of a collection of numismatic literature was promoted just as a significant collection of coins would be. Full-page, illustrated ads in the major numismatic publications trumpeted the opportunities, and the catalogs themselves were well illustrated, especially with color plates. All of the effort was justified, as the Champa numismatic library became the first to realize a million dollars at auction.

Some numismatic bibliophiles are great readers. Some are great writers. Some are great researchers. Armand was none of the above. He was, however, a collector's collector. The library he gathered could not be reassembled today, for there is simply too much competition. Moreover, even though Armand bagged most of his prizes when the hobby was much smaller, he still needed to resort from time to time to what John J. Ford calls the "Nazi Youth Rally" strategy of auction bidding: raise your right arm stiffly into the air, and keep it aloft until you hear the gavel bang on the block. Armand was able—and willing—to pay whatever was required to snare the great rarities. Not many others in the fraternity are similarly endowed, whether with cash or with nerve.

Armand Champa was memorable for any number of reasons, but I would choose three of those memorable events as being particularly vital to the development of numismatic bibliomania, things that transformed an esoteric pastime into an increasingly popular hobby. First, in 1988, the *Invasion of Louisville* did much to weave together the scattered community of book lovers. Second, the 1991 A. N. A. Centennial exhibition was a watershed event, exposing thousands to the hobby for the first time. It made history, and it made converts, and only Champ could have done it. Third, the 1995-96 auction of his collection brought the hobby into the numismatic limelight for the first time.

I'll always remember Armand in his trademark leather jacket, kibitzing at conventions with scores of friends. He was Augustus in cowhide, finding our hobby a city of brick, and leaving it a city of marble. So here is a laurel wreath for you, Champ—thanks for the good times, thanks for the loans—above all, thanks for the memories.

A Brief History of Canadian Numismatics as Reflected in its Books and Auction Catalogs

Philip J. Carrigan, NLG

A casual numismatist will likely accept that there are strong parallels between the evolution of numismatics in the United States and in Canada. Certainly, the early settlers made no real distinction between these lands. Coinage and money originally reflected that which was carried over from the homeland and obtained from trading partnerships. Subsequently, Canadian and American identities emerged following wars and territorial alignments. I wish to focus on highlights in Canadian numismatics as seen through its numismatic literature.

English and French coins likely dominated as the medium of commerce in what is today Canada. Because of a shortage of minor coins both in Canada and the United States, a multitude of private issue tokens were produced to satisfy this need. Some of these circulated in both countries while many others have a clear Canadian origin and flavor. As the nineteenth century opened, coinage from the emerging United States moved north and was accepted by Canadians.

One can accept the logic for early Canadian settlers using the coinage of France and England; however, monetary needs were clearly not satisfied from just these sources. As an example, the Howard Gibbs Collection catalogued by Hans Schulman in 1966¹, included an 8 reales from Mexico dated 1799, counterstamped "5" by authorities of Prince Edward Island to represent 5 shillings.

The early numismatic writers of Canada obviously focused on what was truly Canadian in origin, namely the myriad issues, types, varieties and dates of tokens and related minor coins. From the 1880's to about 1920, several authors published detailed and incisive works which classified and described various token issues. The following table provides a list of five notable authors and the title of a seminal work.

Table 1. Early Canadian Authors

P. N. Breton	<i>Illustrated History of Coins and Tokens Relating to Canada</i> (1894)
E. G. Courteau	<i>Coins and Tokens of Nova Scotia</i> (1911)
J. LeRoux	<i>Le Medaillier du Canada</i> (1888)
R. W. McLachlan	<i>Canadian Communion Tokens</i> (1891)
H. Wood	<i>Canadian Blacksmith Coppers</i> (1910)

Numismatics was likely not a pastime for the early settlers of the New World nor were dealers and collectors other than decidedly rare. Near the end of the nineteenth century, study and research had begun of the then

near-obsolescent token currency. This was followed by publication of findings either privately, in *The Numismatist*, or in the *Canadian Antiquarian and Numismatic Journal*. Breton, by the early 1890's, had established himself as a dealer in tokens of Canadian origin. These early lists primarily emphasize various tokens; listings for decimal coinage from the 1858 to 1864 Provincial period appear infrequently and generally seem to focus on Maritime copper. McLachlan is considered the most prolific researcher and writer during the period 1860 to 1920.

Other than the few dealers and their infrequent price lists, the remaining source of early Canadian numismatic history is found in auction sales held in the latter half of the 1800's. If one were to initially study this literature as it originates from Canada, there would be little substantive material for this research. Malone² reports that the first auction of coins of Canada ("Un Sou" tokens) was held in Montreal on February 22, 1866. Through the year 1920, there were less than ten auction sales held in Canada offering material of Canadian origin.

While Canada itself was not the locale for prime auctions, Europe and the United States saw well-known dealers such as Sotheby in London and Cogan, Frossard, Low, Woodward and the Chapmans bring Canadian material of quality and in quantity to buyers. Adams³ rates at least fifteen sales as "A" in Canadian content which were held in the United States during the interval of 1870 to the 1930's. An additional cataloguer must be added to the foregoing list, namely, Wayte Raymond. The landmark collection of Mr. W. W. C. Wilson of Montreal was catalogued by Raymond and was dispersed in four sales beginning in 1925, the year following his death.

The demise of Wilson also marked the end of the golden age of Canadian numismatic research and writing. In 1959, R. C. Willey wrote⁴: "Over the past forty years serious study of Canadian numismatics has been hampered by the absence of new or the scarcity of earlier literature." While it would not have been apparent then to Willey, 1950 inaugurated a new period of enlightenment, marked initially with the founding of the Canadian Numismatic Association. Bibliophiles may take greater note of this year since James E. Charlton held his first mail bid sale on May 22, 1950. Charlton ultimately cataloged and conducted thirty public sales through 1969, concurrently establishing the *Standard Catalogue of Canadian Coins, Tokens and Paper Money* beginning with the 1952 first edition. The fiftieth edition was published last year.

If the earliest beginnings of Canadian numismatics can be marked by the books and articles comprising original research on tokens, the 1950 revival focuses on decimal coinage research, largely published in auction catalogs of the period. The following table identifies dealers based in Canada who have conducted significant auction sales from 1950 to date.

Table 2. Canadian Auctioneers

James E. Charlton	1950 to 1969
Frank Rose	1969 to 1978
Charles D. Moore*	1977 to present
Serge Laramee	1979 to present
R. Paul Nadin-Davis	1982 to 1989
Joseph Iorio	1986 to present
Jeffrey Hoare	1986 to present

* Now located in California

Additionally, virtually all major United States auction companies catalog important Canadian material for sale. Bowers and Ruddy/Merena holds a place of distinction when one considers sales of noteworthy Canadian coins, tokens and medals. Currently, there is no complete reference source identifying United States sales over the past four decades which have featured important Canadian numismatic items.

While a single reference may be the most desirable source of in-depth information, this ideal remains largely unfulfilled. Much of the information published in the 1950's and 1960's on specialized areas appears in journals, club bulletins or other limited circulation organs. The following list of authors was prepared by using the CNA Journal Index (1950 to 1966), prepared by Fred Bowman and R. C. Willey. Inclusion was based on the frequency of the authors' numismatic contributions.

Table 3. Prolific Canadian Writers

Fred Bowman	Somer James
James E. Charlton	G. R. Potter
J. D. Ferguson	Jerome Remick
Maurice Gould	H. C. Taylor
Leslie C. Hill	R. C. Willey
Ross Irwin	

Presently, in-depth books or other publications concerning Canadian numismatics are infrequent, actually rare in appearance. There certainly are individuals who periodically offer the fruits of their research or their opinions on Canadian topics and who may be judged to be leaders in transmitting new information and perspective.

Table 4. Contemporary Canadian Researchers & Specialization

Warren Baker	Tokens
Brian Cornwell	Decimals
Jack Griffin	Large Cent Varieties
Gilbert Ray Malone	Auction Analysis

One may find a strong congruence between the coinage history of Canada and the United States: at the onset our unit of currency was the same and today we have the same coin denominations. Regretably, this does not extend to the published numismatic research available. Virtually every denomination and series of United States coinage has been the subject of detailed analysis and study culminating in specialized books which serve as useful guides for the individual interested in a specific series. To date, intensive analyses of the various series are mostly lacking, at least on the scope of Valentine (United States half dimes) or Overton (United States half dollars). Cornwell⁵ did begin an important analysis of Canadian five cents silver and Griffin⁶ has published an extensive study of Canadian large cent varieties which is the equal of any United States large cent monograph.

Future milestones in Canadian literature will likely include detailed analysis of the Victorian decimal series. The auction scene will also continue to provide milestones whether they be sales of condition-rare coins or the dispersal of landmark collections such as the recent Norweb sale.

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4. R. C. Willey, The Development of Canadian Numismatic Literature, Canadian Numismatic Journal 4: 183, 1959.
5. R. Brian Cornwell, Canadian Five Cents Silver — A Varieties Newsletter (#1), February, 1995.
6. Jack Griffin, Some Die Varieties of the Large Cents of British North America and Canada, Company of Adventurers, Toronto 1992, 41 pages.

Acknowledgements:

This contribution was originally part of the Numismatic Bibliomania Society Symposium, 1995 A. N. A. Convention, Anaheim, California. I Thank Fred Lake for the invitation to participate in this program. The present article is modified from an earlier version which appeared on the June 1996 Canadian Numismatic Association *Journal*.

An Early Bowers Numismatic Literature Sale David Hirt

While sitting in the auction room waiting for the first session of the Bowers and Merena sale of the Champa collection, the thought struck me that years ago there had been a mail bid numismatic literature sale in *Coin World* connected with Dave Bowers. At the conclusion of the sale I approached Mr. Bowers and asked him if he remembered such a sale, and I recollect that it might have taken place in the early 1970's. At the time, Bowers could not remember such a sale.

After this I forgot about the subject until, looking through the four catalogs of the Champa collection, I thought again of this bygone sale and decided to search my library to see if I had saved a copy. After a quest of several hours, lo and behold, I found the original full-page advertisement in a three-ring binder along with other clippings.

I was surprised to see that the sale was earlier than I remembered, appearing in the December 14, 1966 issue of *Coin World* with a closing date of December 28, and that it was held by Paramount International Coin Corporation. I was not sure of Bowers' connection with Paramount at that time, so I checked advertisements in *The Numismatist* for 1966. Sure enough, in the May issue the Empire Coin Company ad states: "We are moving to Paramount International Coin Corporation in Dayton, Ohio." After that there were no more Empire ads and, in the June issue, James F. Ruddy and Q. David Bowers are listed as Directors of Paramount. Recently, I sent a photocopy of the mail bid advertisement to Ken Lowe and he told me that he showed the ad to Dave Bowers, who signed and inscribed it: "I wrote this."

The sale featured 100 lots, including many desirable items, and a number of lots contained many pieces. Some of the items offered were an original copy of *Hard Times Tokens* by Low, an original *United States Half Cents* by Gilbert, and the *American Journal of Numismatics*, 1910-1916. The many early auction catalogs in the sale included some Woodward, Chapman and Elder sales with plates. One of the lots of Elder auction catalogs contained Dr. H. W. Beckwith's annotated sales room copy of the 1917 Miller large cent sale.

I bid on ten of the lots and was successful on two, one being a bound volume of auction sales from the 1880's including the John W. Haseltine *Type Table* sale.

I wonder if other Numismatic Bibliomania Society members participated in this sale or saved a copy of it.

Editor's Note: Lot 14 in the sale comprised 35 copies of Maurice Gould's *Merchant Counterstamps on American Silver Coins*. A successful bid resulted in a listing in our first fixed price list dated May, 1967: "Sells for \$3.00-now \$1.95." Despite the bargain price, copies remained available for a goodly number of years thereafter.

Show and Tell!

Wayne K. Homren

This occasional column provides a forum for NBS members to share their latest finds with their fellow numismatic bibliophiles. Readers are invited to send contributions for future issues. Only a few sentences are required, so it won't take much of your time. Just jot down your ideas and mail them to me at 1810 Antietam Street, Pittsburgh, PA 15206 (or email to homren@cgi.com). I'll handle the rest.

This column covers a hodgepodge of material on several areas of numismatics.

STANDARD CATALOG OF UNITED STATES ALTERED AND COUNTERFEIT COINS

This 1979 book by Virgil Hancock and Larry Spanbauer is one of the most often referenced books in my library. Since staffers at the local museums and bookstores know me as the resident coin nut, I'm often called upon to identify old coins. Many times the callers, having found their treasures pictured in a *Red Book*, confidently tell me they're holding in their hand a grand rarity recently discovered in grandma's closet. One time it was a pioneer gold coin. Most recently, it was a 1776 Massachusetts Pine Tree copper.

Although it is usually obvious from a glance that their treasure is a cheap cast copy or fantasy reproduction, I know that mere words won't completely convince them that they're not on their way to easy street. So armed with a portable electronic scale, a *Red Book*, and a copy of the Hancock book, I methodically burst their bubbles.

First, we look up the piece in the *Red Book*, and I point out the listed weight of the genuine piece. Then we look up the piece in Hancock, and note the weights of the known copies. Then, I place the coin on the scale and let them read the results for themselves. As a final step, I point out the visual clues such as dimpling on the surface of a cast piece, the manufacturer's name, or even the word "Copy" stamped on the piece. All together, this is enough to convince the would-be coin tycoon that grandma wasn't holding out on them after all.

THE WESTERNERS BRAND BOOKS

The Westerners are a group of people dedicated to the history of the American West. Their research efforts are published in a series of "Brand Books." Each book is a collection of papers on a wide range of topics in Western history, and sometimes an author sets his sights on numismatics.

For example, Henry Clifford's treatise on pioneer gold first appeared in the *Los Angeles Westerners Brand Book, Book Nine* (1961).

Recently I purchased a copy of the *Denver Westerners Brand Book Volume XXIX* (1973), edited by Dr. Robert W. Mutchler. Pages 106 through 141 comprise a major article on *Pioneer Mormon Currency* by Richard G. Bowman. The entire series of Mormon notes is discussed, and over fifty notes are illustrated. A nice item to round out a shelf of reference works on U. S. obsolete currency.

CLEARING HOUSE CERTIFICATES

The collecting of 1907 Clearing House Certificates is an obscure passion shared by myself, Tom Sheehan of Seattle, and for all I know, nobody else. But it's a fascinating sideline of American financial history that's never been fully cataloged. I guess I've always enjoyed navigating uncharted waters; over the years I've collected things like Depression Scrip, Encased Postage Stamps, and Charge Coins, all before the major catalogs were first published.

When there are no handy catalogs, whatever information that has been printed over the years is scattered hither and yon, and locating it is as much a challenge as collecting the items themselves. One such find is the 1900 book by James Cannon on *Clearing Houses*. It clearly describes the workings of clearing houses, and a chapter on Clearing House Loan Certificates illustrates many certificates and discusses the circulating certificates issued in the panic of 1893.

A far wider circulation of certificates occurred during the "Roosevelt Panic" of 1907. Occasionally local bank histories have information on the use of these certificates. Larry Schweikart's *A History of Banking in Arizona* (1982) lends a few pages to the 1907 Panic, and Carlos Hurd's 1943 book, *Front Office Banker: The Life of Charles H. Huttig* devotes an entire chapter to the topic, picturing two one dollar 1907 clearing house certificates from St. Louis.

(Thanks go to St. Louis native Eric Newman for bringing the book to my attention).

SNOWDEN'S CORNPLANTER MEMORIAL

Here's an unusual non-numismatic item relating to Mint Director James Ross Snowden. In January 1866 the Pennsylvania state legislature appropriated money for the erection of a monument to the memory of Cornplanter, Chief of the Seneca Nation of Indians. The Hon. Samuel P. Johnson, President Judge of the Sixth Judicial District, was placed in charge of the effort. A monument was erected at Cornplanter's grave in

Jennesadaga, in the county of Warren, along the Allegheny River. An eleven foot high obelisk of Vermont marble, the monument stood on a four foot base, situated between the graves of Cornplanter and his wife.

Cornplanter and his memorial are chronicled in an 1867 book by James Ross Snowden, titled *The Cornplanter Memorial. An Historical Sketch of Gyan-wa-chia - The Cornplanter, and of the Six Nations of Indians*. The 115-page book was published in Harrisburg, PA by order of the Legislature of Pennsylvania, in an edition of 1000 copies. From the preface:

A joint resolution of the Legislature of Pennsylvania was passed on the 7th day of March, 1867, inviting Hon. JAMES ROSS SNOWDEN to deliver, in the Hall of the House of Representatives, his historical address on CORNPLANTER and the Six Nations of Indians.

Pursuant to this resolution, on the 14th of March, the members of both Houses, and a number of citizens, being convened, Hon. John P. Glass, Speaker of the House of Representatives, was called to the chair... Mr SNOWDEN was introduced to the audience by Mr. Speaker Glass, with some appropriate remarks.

Before delivering his speech, Snowden made some introductory remarks. "...I am here, this evening...to deliver the historical and biographical sketch which I pronounced at the grave of CORNPLANTER, when the monument, dedicated to his memory, was dedicated. For the honor of this invitation, I beg to present to the members of the Legislature my sincere thanks."

The book contains the report of S. P. Johnson on the erection of the monument, Snowden's 60-page historical sketch, translated texts of speeches by Seneca representatives at the dedication of the memorial, text of the resolution authorizing construction of the memorial, and text of various speeches exchanged by Cornplanter and President Washington in the 1790's.

In Snowden's words, "From the time CORNPLANTER came on the stage...down to the close of the Revolutionary war, he had no superior, and few equals as a warrior... I think I have shown...that CORNPLANTER was not only a distinguished warrior, statesman, and orator, but that...he was, after the close of the Revolutionary war, the active, faithful and devoted friend of the government and people of the United States. And that he also deserves the inscription on the monument erected by Pennsylvania to his memory, 'Distinguished for talent, courage, eloquence, sobriety and love for his tribe and race, to whose welfare he devoted his time, his energies and his means, during a long and eventful life.' " Cornplanter died on February 18, 1836, at the age of about 100.

APPLETON'S 1870 MASSACHUSETTS HISTORICAL SOCIETY EXHIBIT

Another interesting piece of numismatic Americana is William S. Appleton's *Description of a Selection of Coins and Medals Relating to America*,

Exhibited to the Massachusetts Historical Society, April 28, 1870. This 16-page pamphlet was reprinted from the Society's Proceedings in Cambridge, 1870. My copy is a bound version from the fourth Bowers & Merena Champa Sale (lot 3074). Many of the coins described are to die for; if only such an exhibit could be assembled again today.

The display began with New England silver. The first item was an NE shilling, followed by the rare NE sixpence and unique threepence. Items four through eleven were Pine Tree pieces. Number twelve was the unique 1776 Massachusetts Pine Tree copper. "Nothing is known of its origin, but it has naturally been said to be the work of Paul Revere: it is considered to be unique." Items thirteen through sixteen were examples of the 1787 and 1788 Massachusetts Cents and Half Cents.

Item seventeen was a God Preserve New England elephant token of 1694, ex J. J. Mickley. In the eighteenth position was a Sommer's Island shilling, also ex Mickley. Items nineteen through twenty-one were a set of Lord Baltimore silver coins, the shilling, sixpence, and fourpence.

"The next few pieces are patterns, prepared before the adoption of the cent in 1793. Nos. XXII. and XXIII. came from the collection of Mr. Mickley, and are considered unique: I certainly know of no others." The pieces were the fabled Nova Constellatio silver patterns, the 1000 and 500 unit pieces (the mark and quint).

Items twenty-four and twenty-five were 1792 Birch cents. The remaining ten pieces were medals relating to American history.

THE MARQUEE COLLECTION OF AMERICAN MEDALLIC ART

A more recent exhibit catalog of note is Susan Luftschein's *One Hundred Years of American Medallic Art 1845 - 1945: The John E. Marqusee Collection*. Published by the Herbert F. Johnson Museum of Art at Cornell University in Ithica, NY, the catalog chronicles a century of American Medallic art as shown by the collection Marqusee donated to the school in 1995. The catalog is arranged alphabetically by medalist, with many photos. 415 medals are listed. An appendix lists one-paragraph biographies of selected artists. The softbound catalogs are available from the museum for \$20.00 plus postage. (Call 1-607-255-6464 to order).

MOSES MARCUSON'S COPY OF THE MAJOR RICHARD LAMBERT SALE

My luckiest bookshop purchase of last year was a nice handpriced and plated copy of S. H. Chapman's 1910 sale of the Major Richard Lambert collection. As Chapman states in the preface, "Major Lambert was born in the city of Dublin in 1828, and came to America while still a lad, and has

resided in the city of New Orleans for the past 65 years. He served with distinction in the Mexican War, 1846-48, and has been for 50 years a member of the Masonic Order."

Lambert's collection contained a fine run of early U. S. gold, silver, and copper coins, pioneer gold, patterns, colonials, and Hard Times tokens. Highlights included a rare Willow Tree shilling variety, and an 1860 Dahlonega gold dollar.

The inside cover is marked "M. Marcuson / Cleveland Ohio." A quick check of the consignor index in Gengerke revealed the full name of Moses Marcuson, who also consignor to the October 20, 1925 B. Max Mehl sale. I didn't happen to have a copy of the Mehl catalog, but P. Scott Rubin did, and was kind enough to send me a copy of the forward which provides a short biography of Marcuson:

Moses Marcuson was born in Cleveland on the fifteenth day of April, 1855. Deprived of a father, when still but a youngster, the burden of a mother and two younger children fell upon his shoulders. He left school and entered the employ of a jeweller. The wage here, supplemented by the small sums received from starting fires for people with a mind to lay abed on cold mornings, tided the family by until he entered the employ of Halle, Skall, Company, Cleveland, as a salesman. He served ten years in this place and then associated himself with the William Edwards Company, wholesale grocers of Cleveland, where he remained until retirement from active business life, thirty-eight years later. His death came on September thirteenth, 1924.

WILLIAM F. GABLE OF ALTOONA, PA (1856-1921)

As part of a recent library purchase, I acquired some auction catalogs of the American Art Association of New York City, and the Samuel T. Freeman company of Philadelphia. The catalogs chronicle the books, autographs, manuscripts, and prints collected by William F. Gable of Altoona, PA. Gable is known to numismatic bibliophiles due to the 1914 S. H. Chapman Catalogue of the Magnificent Collection of the Gold, Silver, and Copper Coins of the United States of William F. Gable. A set of fourteen plates illustrated the highlights of Gable's collection.

Numismatists may not be aware that numismatics was just one of Mr. Gable's varied interests. Eleven auction sales from 1923 through 1932 were required to dispose of his extensive collections of fine and rare books and autographs. Included were first editions and original correspondence of Robert Burns, Samuel Clemens, Washington Irving, Edgar Allan Poe, Alfred Lord Tennyson, Henry Thoreau, Voltaire, Walt Whitman, and Emile Zola. And that was just the first auction. The Whitman section included a 340 word unpublished handwritten introduction to "Leaves of Grass."

The third AAA auction included Gable's 63 autographs of American presidents (while in office), from Washington through Wilson, and group of 60 autographs by 37 different signers of the Declaration of Independence.

"Possessed with a love of literature when only a child, it was quite natural that he should, at an early age, begin to collect books and letters by his favorite authors. Before he could afford to pay the then small prices asked for autograph letters, he wrote to the celebrities then living and in return from them received many interesting letters. Later he purchased, with the greatest care, such books and autograph letters as his means permitted..."

"...the happiest hours of William F. Gable's life — were taken from those generally allotted to sleep. It had been his custom, from the years of his early youth, to sleep only four or five hours each day... Those hours of the night, during which most men slept, William F. Gable read and reread his prized literary possessions, wrote letters to his many book-dealer friends, read catalogues of sales, and lovingly filled out folders for his autograph letters."

In Gable's own words, "Collecting Books and Autographs has been the 'pleasure and glory of my life'... Great has been the knowledge, pleasure, and inspiration I have gained."

Vignette from the Davis Sale John W. Adams

The recent Charles Davis sale had an abundance of noteworthy lots. One given some prominence was Lot 75, a bound volume of catalogues including a copy of the DeHaven collection.

The assembler of the material in Lot 75 apparently knew his stuff because, immediately following DeHaven, is a copy of the 1862 Lilliendahl Sale. As noted in Attinelli, the DeHaven material was sold intact to Lilliendahl. Per a notation on the copy in Lot 75, the price paid was \$1000.

In an idle moment, I examined the prices realized by Mr. Lilliendahl in 1862. Only seven pieces from the DeHaven Collection realized \$10.00 or more in that sale, fetching in aggregate the sum of \$84.50. All 22 pieces that sold for more than \$10.00 each fetched a total of \$488.37. By these very approximate numbers it would appear that the DeHaven collection contributed only 15-20% of the total value realized of \$2241.00. In short, Mr. Lilliendahl took a severe haircut on his DeHaven purchase or, viewed from another perspective, Mr. Cogan made a brilliant sale.

Returning to the present tense, the cataloger of Lot 75 notes that it is only the second copy in collector's hands. I own two copies myself so, assuming that I do not possess a corner on the item, the rarity rating needs liberalization. Between the Champa example and the priced specimen described by Attinelli, we are at four and counting.

The Development of the Coin Album - Part One

David W. Lange

By the time that one becomes a passionate collector of numismatic literature, he or she will typically have enjoyed many years in the hobby of numismatics itself. It's quite possible that we book collectors may forget that our introduction to numismatics likely began in a most humble manner. For those, who like myself, first became aware of coin collecting through discovery of the simple coin folder for Lincoln Cents, this chance encounter represents our introduction to numismatic literature, as well. Think about it: When you first perused the listing of dates beneath each hole, and when you first learned what that little letter beneath each coin's date represented, you were acquiring your earliest numismatic knowledge. Perhaps a few more facts were gleaned from the endflap of your coin folder, with its brief and superficial history of that coin series. A coin collector was being born, but so too in many instances was a collector of numismatic literature.

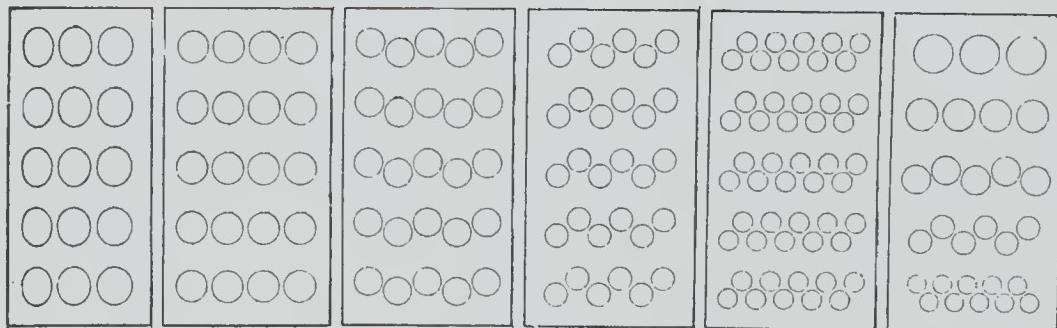
Sadly, for many casual collectors of coins, their knowledge will never exceed what can be learned from a coin folder. These individuals will never be numismatists, though they may possess a somewhat greater appreciation for the past than their non-collecting contemporaries. Since the coin folder or album does indeed represent numismatic literature at its most fundamental level, I believe that it's worth taking a look into the development of these products. To do so, I will chronicle the progress of one company, Whitman, certainly the most successful manufacturer and vendor of coin collecting products in the history of the hobby.

Before the 1930's, the studying and collecting of old coins was mostly an elitist pursuit as practiced in this and other countries. True, there were dealers such as B. Max Mehl who sought to expand the horizons of this staid activity by making it accessible to a broader range of individuals, but their efforts were largely stymied by the inadequacy of existing storage materials. Fine wooden cabinets were strictly for the confirmed collector of some means, and the only alternatives consisted of little envelopes or tiny boxes. These more economical products made the examination of coins a tedious exercise, and they lacked the opportunity for showmanship which makes the collecting of any items a compelling pursuit.

In 1928, an initial step was made toward modernizing the storage and display of coins when a man named Martin Luther Beistle introduced a product he called the Unique Coin Holder. Beistle was president of The Beistle Company, a manufacturer of paper novelty items, and he also authored what was once the standard reference on United States half dollars (though this book is quaint and now entirely obsolete, the original 1929 editions are still popular with bibliophiles). The Unique Coin Holder

Unique Coin Holders

A Practical Holder for Coins, Medals and Tokens.



U. S. Patent Applied For.

Each row of coins is covered with a slide of celluloid on both front and back, that can be removed quickly for examination or replacement of a coin without disturbing the remaining coins.

The holders are 7½ inches wide by 14 inches long, come punched so that several holders can be hooked together to form coin book for small collections, and for large collections several holders can be laced together with a short shoe string to form books.

On account of their weight coins cannot be handled satisfactorily in ordinary book binders covers.

Unique Coin Holders are made in a large range of sizes that will practically accommodate all coins of the world and a great many medals.

1. Unique Coin Holder—Will hold 15 coins up to 1½ in. diameter, such as 1794 silver dollars and the smaller dollars.

2. Unique Coin Holder—Will hold 20 coins up to 1¾ in. diameter, Large half dollars, Colonial coppers, etc.

3. Unique Coin Holder—Will hold 25 coins up to 1¼ in. diameter. This holder will take the commemorative half dollars and all small half dollars from 1836 to date and all pattern half dollars.

4. Unique Coin Holder—Will hold 30 coins up to 1 in. diameter. Small quarters, Two-cent pieces, encased postage, Hard Times tokens of the larger sizes.

5. Unique Coin Holder—Will hold 50 coins up to 7s in. diameter, 5c. nickels, 20-cent pieces, small Hard Times tokens and \$5 gold.

6. Unique Coin Holder—This is a combination of the above five holders, and will hold 3 large dollars, 4 large half dollars, 5 small half dollars, 6 quarters and nickels, 10 dimes and cents. A holder for proof sets.

7. Unique Coin Holder—This will hold 30 large cents or other coins up to 1½ in. diameter. Openings are made extra deep to take the early cents without rubbing. It will also hold Jackson tokens, large quarters and \$10 gold.

8. Unique Coin Holder—This will hold 70 small cents or coins up to ¾ in. diameter, nickel 3 cents, dimes, small Hard Times tokens and \$2.50 gold.

9. Unique Coin Holder—With 70 openings, 9-16 in. diameter, for half dimes, silver 3 cents, 25c. gold, 50c. gold and gold dollars.

Price of each holder, \$1.00.

Cloth Covered Backs, with rings, price per pair, 50c.

These coin holders are sold by coin dealers throughout the United States. If for any reason you cannot buy them from your dealer, then write to the manufacturers.

THE BEISTLE CO., Shippensburg, Pa.

was a cardboard page measuring 72 inches wide by 14 inches high with holes punched into it. Coins were secured in their holes by transparent celluloid slides on either side, these being inserted from the left edge of the board. The earliest version of his holder was a stand-alone item, but within a year Beistle began including small holes in the margin so that one or more boards could be ring-mounted within matching cloth covers. His boards were unprinted, and various hole sizes were offered, so collectors were free to customize their displays in any way desired.

The descendants of Beistle's Unique Coin Holder are better known to a later generation under the generic heading of Wayte Raymond holders. Beistle sold his product to Raymond in 1931, and the latter improved on it by adding printed dates and mints beneath the holes and by offering slick, cloth covered binders. Renamed the National Coin Album and sold through Raymond's retail outlet, the Scott Stamp and Coin Company, it survived Raymond's death in 1956 and was marketed under several additional names during the next 15 years or so. Amazingly, Meghrig Coin and Stamp Supply still offers its remaindered stock of these boards, though the list of available titles is shrinking.

While the Unique/National pages were a big step forward in simplifying the collecting of coins, their high price would have been daunting to beginners, had any novices even been aware of them. In reality, the marketing of these boards and binders was limited to established coin dealerships and publications, and they had no impact whatsoever on the general public. Something else was needed to make coin collecting a hobby for Mr. and Mrs. Everyman—and for their kids as well.

Enter a figure named J. K. Post of Neenah, Wisconsin. Almost nothing is known of Post today except that he was an executive at Kimberly Clark, and that he conceived the idea of inexpensive coin boards, or cards as they were frequently called in their time. Eschewing the high quality materials and multiple pieces which typified the Raymond boards and matching binders, Post in 1934 contracted with Whitman Publishing of Racine, Wisconsin to produce a simplified product for displaying a complete set of coins. Post's boards consisted of just an 11 x 14 inch sheet of cardstock with holes punched for the coins and a backing paper of the same dimensions to keep the coins from falling out when inserted. This allowed for displaying only one side of each coin, but since the original titles were restricted to Indian Head and Lincoln Cents, only the obverse needed to be visible for identification. Post limited his extravagance to the printing process, utilizing three colors. The face of each board was black, with gold imprinting of the title, dates and mints. The backing paper was a vivid scarlet, making for a most



UNIQUE Coin Holders

A practical and all-visible holder for all sizes of coins, medals, tokens, eneased postage, ancient coins, etc.

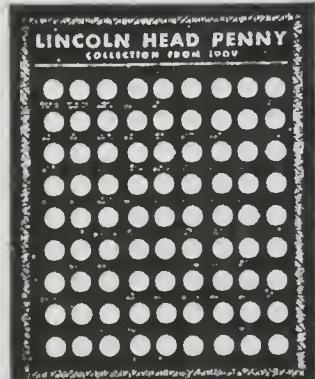
Now Made in 50c. and \$1.00 sizes.

More than 500 satisfied users.

Write for descriptive circular.

THE BEISTLE CO.

Shippensburg, Pa.



Retail Price
25c each
(30c by mail)

Dealers . . .
Write Today
for Wholesale
Quantity Prices

DEALERS! WHITMAN COIN COLLECTOR BOARDS

for United States coins of current and recent issues now in circulation or available are developing thousands of new coin collectors . . . the Numismatists of Tomorrow.

- These attractive blue suede surface coin boards are the most convenient method of displaying and preserving a collection of coins. Made to fit standard 11" x 14" frame.

No. 354 Indian Penny 1856-1909 • No. 355 Lincoln Penny from 1909 • No. 356 Liberty Nickel 1883-1912 • No. 357 Buffalo Nickel from 1913 • No. 358 Morgan Dime 1892-1916 • No. 359 Mercury Dime from 1916 • No. 361 Liberty Quarter from 1916 • No. 362 Morgan Quarter No. 1, 1892-1905 • No. 363 Morgan Quarter No. 2, 1906-1916 • No. 364 Commemorative Half Dollar.

WHITMAN PUBLISHING COMPANY
Racine, Wisconsin Poughkeepsie, New York

stunning checkerboard effect when the boards were empty. The 11 x 14 inch size was selected so that the finished collection could be mounted within a standard picture frame.

It's not certain by what means Post marketed his boards, as no ads appeared under his name. It's quite possible that he may have utilized Whitman's connections to market his product, as this company already possessed widespread name recognition in the field of games, novelties and especially children's books. In fact, it was Whitman's facilities for producing jigsaw puzzles which prompted Post to approach the company in the first place, as the prototype boards were reportedly cut out with that very tool. Whitman's involvement was clearly evident from the outset, as the first edition boards of 1934-37 carry the imprint WHITMAN PUBLISHING COMPANY, as well as the smaller notation "Copyright by J. K. Post, Neenah, Wis."

All that's known of these early years is that the coin boards were an immediate success and spawned an entirely new generation of collectors. Appearing at a time when Americans as a whole were first becoming aware of the value of older coins, these boards, priced at just 25 cents, were the perfect product at the perfect time. By 1936, Whitman had bought all rights to Post's invention and was in the process of refining it and adding new titles.

Just how effective the coin board was in creating new collectors was related in April of 1938 by Lee F. Hewitt, editor of *The Numismatic Scrapbook Magazine*:

Of course, no one ever will know how many collectors were made by the arrival of the 25 cent coin boards—but we'll hazard a guess that they brought more bona fide numismatists into the fold than commemoratives have and will. One town with a population of less than 14,000 has 700 of these boards within its borders—at least retailers have sold that many. And the American Numismatic Association is averaging better than a member a month out of that town which before the end of May will have a coin collectors' club.

Officials of the company preferred not to publish the total amount of the boards actually made and sold. But the figure will run into the millions, according to a stationer who should know what he's talking about. J. K. Post of Neenah, Wis., first submitted the idea of the boards to Whitman Publishing Co., Racine, Wis. The boards since that idea came in, however, have originated entirely within the Whitman organization, according to Lloyd E. Smith, speaking for that firm.

Hewitt touched on a point which lies at the heart of the coin board's success with the general public. Unlike other coin products, which were unseen outside of the established numismatic trade, coin boards were ubiquitous. Sold in barber shops, toy stores, stationers and newsstands, one would have to be extremely unobservant to not take notice of the boards

and their intended purpose. Inexpensive and simple to understand, coin boards virtually created the hobby of searching through pocket change and store receipts for "keepers."

For the first time in American numismatics, a market existed for circulated examples of scarce small cents and nickels, coins routinely shunned by the established numismatic community. So suddenly did the direction of market spending become altered that price advances for coins such as the 1914-D cent far outpaced those registered for truly rare items such as vintage proofs. This phenomenon held sway for the next 30 years or so, though the disappearance of good dates and older types from circulation finally reversed the trend, and rare coins reassumed their rightful place in the market.

Veteran dealer Art Kagin reminisced about that time period in *The Numismatist*:

When I started working for the old Hollinbeck Stamp & Coin Co. in Minneapolis in March of 1933, coins were not looked upon as a particularly good investment. The nature of the hobby was entirely different at that time from that of today [1954]. Before the publication of Whitman coin cards in 1935, condition was not too important. If a collector did not obtain a coin that he wanted "today," he could wait and obtain it any time in the next year or so at the same price, or at a very nominal increase.

With the advent of Whitman coin cards, at the time I left Minneapolis to take charge of the branch store in Omaha, the nature of coin collecting had already changed. The enthusiasm created by the new "collectors" trying to fill Whitman cards from circulation started the upward price rise for modern coins. I recall the 1909-S VDB selling for 15¢ in nice red uncirculated condition before the coming of Whitman cards, but it soon jumped to \$1.00 when everyone wanted it to complete his card.

In 1936, when I took over management of the latest Hollinbeck store, coin collecting had really started to "catch on." I can still recall the youngsters we had "peddling" Whitman cards in offices and other places of business. I wholesaled them to barber shops, drug stores and anyone who would handle them throughout the state.

Coin boards bearing the name of J. K. Post are quite scarce. Only three titles were offered, including boards for Indian Head Cents, Lincoln Cents and Liberty Head Nickels. The Indian Cent board seems to be the one most often seen, though none are easy to locate in desirable condition. Because its limited number of coins offered more space for graphic design, the nickel board features a very attractive illustration of the subject coin. In fact, all of the Post/Whitman boards are among the most appealing products of their kind.

After Whitman bought out Post, it retained his basic concept but refined the product by correcting Post's peculiar method of identifying dates, mints and mintage figures. Difficult for this writer to describe in words, it must have puzzled beginning collectors even more. While expanding Post's line of titles to include all series then obtainable from circulation, Whitman must have recognized the growing sophistication of its customers, as it added boards for several obsolete series, as well.

As the line of titles grew, Whitman also created two new finishes for its coin boards. The first new presentation, which I've opted to label as the second edition Whitman board, featured a flocked, blue cover, silver lettering and tan backing paper. The previous reference to J. K. Post was deleted, and each board was now marked COPYRIGHT 1938. The earliest ones have blue-green flocking over royal blue paper, while the later ones are uniformly royal blue in both flocking and paper. The flocking, called "blue suede" by Whitman, was extremely susceptible to being rubbed off (taking the silver printing with it), and these boards are seldom found in desirable condition. They are, however, the most common of all coin boards in overall numbers seen, as their manufacture (1938-39) coincided with the peak in popularity of this product.

The second new edition introduced by Whitman (and the third edition overall) was also marked COPYRIGHT 1938. This was essentially the same royal blue board with silver printing and tan backing, but the printing was done directly onto the slick blue paper without any flocking. Whether this version's introduction was merely coincidental in timing or was done in response to problems with the flocked boards is not known. They were contemporary to one another in manufacture, though the unflocked boards were continued into 1940, while the flocked edition seems to have been discontinued after 1939. The unflocked boards are noticeably scarcer than the flocked edition, though when found they are more likely to be in collectable condition.

Dating the production of the blue boards can be challenging, especially since Whitman apparently did not discard existing component parts when new editions of its boards were introduced. Rather, these components were mated to matching ones of newer style, a practice which resulted in hybrid boards (and later, folders) that defy easy cataloging. For example, I have in my collection a number of flocked boards for then-current series on which the last mintage figures given are for 1935. This fact implies a 1936 printing date for the covers, yet they're mated to backing papers copyrighted 1938. To cite a second example, one of the great prizes in my collection is an album holding five boards, evidently bound by Whitman in black cloth and labeled as Volume 1 (presumably, there was also a Volume 2). Not only are the flocked boards within this album in pristine condition, they're all copyright dated 1937, the only instance of this copyright date appearing on Whitman boards. Since no advertisements have surfaced for this bound set of boards, nothing more is known of it.

This is just one of the peculiar aspects of the coin boards which cannot be fully explained from the scant evidence available. As I acquire more of the blue boards, particularly duplicate titles for what were then current

series, a clearer emission sequence may emerge. For now, however, there are still many unanswered questions.

As the popular hobby of coin collecting matured during the late 1930's, it became evident to the minds at Whitman that their widely successful coin boards could be improved. The most pressing concern was that ongoing series such as Lincoln Cents and Mercury Dimes had nearly outgrown the dimensions of the 11 x 14 inch boards. Continuing these series in the existing format required that a "Part Two" board soon be added for each. This was evidently rejected in favor of a far more clever solution. Credited to Richard "Dick" Yeo (better known to the hobby under his pen name of R. S. Yeoman), the coin folder was introduced by Whitman late in 1940. It offered an alternative product which provided the necessary room for expansion in a much handier format. The coin folder consisted of three boards measuring 5 3/4 inches wide x 7 1/2 unches tall, these connected to one another by a long backing paper which permitted them to be folded one atop the other into a booklet form. Collapsible, two-board folders had been pioneered by Whitman competitors Joseph Oberwise and Company in 1938 and by the Daniel Stamp Company (Dansco) in 1939, yet the ingenious design of the Whitman folder was destined to become the market leader after 1940, just as its one-piece board had been during the 1930's.

Whitman's folders, which have since become so much a part of the hobby's heritage, were new and untested in 1940-41, and a new edition of its coin boards remained in production until wiped out by the wartime paper shortage. Since the folders were being produced in the familiar silver on royal blue color scheme typical of the later Whitman boards, the company evidently decided to revert to an earlier scheme to distinguish the newest boards. Those produced in 1941-42 (which I've labeled as fourth edition boards) were once again black with silver lettering and red backing paper! Still inscribed COPYRIGHT 1938, these boards include mintage figures as late as 1941, indicating that they were in production at least into 1942.

While the blue boards, both flocked and unflocked, had included a wide assortment of titles, only six of the most basic titles were offered in the new edition of black boards. In contrast, the line of blue folders was expanded rapidly, reflecting Whitman's belief that the more adventurous collectors would prefer the folders over boards. The latter were evidently relegated to novices, the very market into which the company had first tapped in 1934-36. I have no evidence of Whitman having printed any 11 x 14 inch boards after 1942, and it must be assumed that the line was discontinued altogether.

The collecting of coin boards, folders and albums is a hobby still in its infancy. While nearly all dealers sense that the boards must have some

collectable value and will charge at least a few dollars for one, there is currently no market in obsolete folders and albums as collectables. There is, however, a fairly strong market for some of the better albums such as the Library of Coins line and the Whitman Bookshelf albums, both produced during the 1960's. These are desired not as collectables, but rather are still preferred by some veteran collectors for housing their coin collections. In addition, many titles for early U. S. types and foreign coins are not available among the albums being produced currently. Finally, I'm told that some dealers like to place their newly purchased coins in old albums to make them seem like an "old-time collection" when offering these coins to other dealers and collectors. As bizarre as it seems, this presentation is believed to impart some greater appeal to the coins.

Attempting to learn about the earlier items is a daunting task. Some information may be gleaned from examining period advertisements, but since these products were largely aimed at beginning collectors, they were seldom advertised in the familiar numismatic publications. Whitman Hobby Products (now a division of Western Publishing Company, Inc.) has no archival information about any of its obsolete products. I've spoken frequently with Ed Metzger of that company, who is the closest thing it has to a historian, and his knowledge of the product line goes back only as far as the 1960's. Still, he's been most generous in answering my annoying questions when he could, and I'd like to publicly thank him for his patience. For the most part, however, all knowledge of the boards and other early storage products must be obtained by studying the items themselves. In that respect, they share something in common with many coins.

I'd like to go out on a limb by attempting to create some sense among readers of *The Asylum* that these ephemeral relics of our hobby's history are indeed desirable and worthy of preservation. I've prepared a complete listing of the editions and titles known to me for the Post/Whitman coin boards of 1934-42. This information is taken primarily from the back of the boards in my own collection, as a listing of available titles was included therein. I'm not certain that all of the listed titles were actually produced. Those which I lack, if they were indeed printed, may be considered rare. The boards which I actually own and whose exact titles have thus been confirmed by me are indicated by an asterisk. My observations about each board are included in parentheses following its title.

For the second through fourth edition boards, it's my belief that the first two digits of the catalog number represent the year in which that title was conceived, while the third digit represents the order in which the titles were added to the line during that year. Though some inconsistencies are evident under this system, it seems applicable in most instances.

WHITMAN PUBLISHING COMPANY - RACINE, WI & POUGHKEEPSIE, NY
 (all boards measure 11 inches wide x 14 inches high)

FIRST EDITION

Slick, black facepaper with gold lettering and red backstrip
 (inscribed "Copyright by J. K. Post, Neenah, Wis." and produced circa 1934-37)

NUMBER	TITLE
390*	Indian Head PENNY COLLECTOR (copyrighted 1935)
391*	Lincoln PENNY COLLECTOR (copyrighted 1934, holes dated through 1935)
391*	Lincoln PENNY COLLECTOR (copyrighted 1934, holes dated through 1937)
356*	Liberty Head NICKEL COLLECTOR (copyrighted 1935)

SECOND EDITION

Flocked, blue facepaper with silver lettering and tan backstrip
 (inscribed "COPYRIGHT 1938" and produced circa 1936-39)

NUMBER	TITLE
386*	LARGE CENT COLLECTION 1793-1825
387*	LARGE CENT COLLECTION 1826-1857
354*	INDIAN HEAD PENNY COLLECTION 1856 to 1909
355*	LINCOLN HEAD PENNY COLLECTION FROM 1909
368	TWO CENT - NICKEL THREE CENT COLLECTION 1864 to 1889
369	SHIELD TYPE NICKEL COLLECTION 1866 to 1883
356*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
357*	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
358*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
359*	MERCURY HEAD DIME COLLECTION 1916 to 1936 (no copyright date)
359*	MERCURY HEAD DIME COLLECTION FROM 1916
362*	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1892 to 1905 INC.
363*	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1906 to 1916 INC.
361	LIBERTY STANDING QUARTER COLLECTION 1916 to 1936 INC. (continued into Washington type)
361*	LIBERTY STANDING QUARTER COLLECTION FROM 1916 (continued into Washington type)
365*	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1892 to 1902
366*	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1903 to 1915
367*	LIBERTY STANDING HALF DOLLAR COLLECTION FROM 1916
364	COMMEMORATIVE HALF DOLLAR COLLECTION (measures 7" x 9")

THIRD EDITION

Slick, blue facepaper with silver lettering and tan backstrip
(inscribed "COPYRIGHT 1938" and produced circa 1938-40)

NUMBER	TITLE
386	LARGE CENT COLLECTION 1793-1825
387	LARGE CENT COLLECTION 1826-1857
354	INDIAN HEAD PENNY COLLECTION 1856 to 1909
355*	LINCOLN HEAD PENNY COLLECTION FROM 1909
368	TWO CENT - NICKEL THREE CENT COLLECTION 1864 to 1889
369	SHIELD TYPE NICKEL COLLECTION 1866 to 1883
356*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
357	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
392	LIBERTY SEATED DIME COLLECTION 1837 to 1862 INC.
393	LIBERTY SEATED DIME COLLECTION 1863 to 1891 INC.
358*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
359	MERCURY HEAD DIME COLLECTION FROM 1916
362	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1892 to 1905 INC.
363	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1906 to 1916 INC.
361	LIBERTY STANDING QUARTER COLLECTION FROM 1916
364*	WASHINGTON HEAD QUARTER COLLECTION STARTING 1932 (copyrighted 1939)
365	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1892 to 1902
366	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1903 to 1915
367	LIBERTY STANDING HALF DOLLAR COLLECTION FROM 1916
389	PEACE TYPE SILVER DOLLAR STARTING 1921
388	COMMEMORATIVE HALF DOLLAR COLLECTION (now measuring 11" x 14")

FOURTH EDITION

Slick, black facepaper with silver lettering and red backstrip
(inscribed "COPYRIGHT 1938" and produced circa 1940-42)

NUMBER	TITLE
394*	INDIAN HEAD PENNY COLLECTION 1856 to 1909
394*	INDIAN HEAD CENT COLLECTION 1856 to 1909
395*	LINCOLN HEAD CENT COLLECTION STARTING 1909
396*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
397*	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
398*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
399*	MERCURY HEAD DIME COLLECTION STARTING 1916

Announcing An Information Gathering Project on Newcomb's *The United States Cents of the Years 1801-1802-1803*

I am starting a project to gather information on Howard Rounds Newcomb's great book *The United States Cents of the Years 1801-1802-1803*, published in an edition of 100 copies, Detroit, 1925. I'm asking all NBS and EAC members to write or fax to me the following information:

- 1) How many copies of the leather and cloth versions you have.
- 2) Pedigree/provenance information on yours or other copies.
- 3) Which and how many of the Supplemental Plates you have (varieties listed below).
- 4) How many copies include the Addenda Slip on page 73 listing 1803 No. 9 (all I've seen have it).
- 5) How many copies feature Newcomb's handwritten annotations (listed below).
- 6) How many copies are signed or inscribed by HRN (please include date and inscription if applicable).

I will keep the specific information confidential. I want to use it to assess the population, characteristics and history of this work - one of my favorites in numismatic literature. If you have any other information you think I might find useful, I'd be grateful to receive it. *I am especially interested in information on the leather-bound version, i.e., how many were made, where they are now, etc.*

SUPPLEMENTAL PLATES

Variety No. 1: January 1928

1803 No. 24	1 Rev photo "S" [NC1]	8x10 inches
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The same as No. 2 except that there is no Sears note and the photograph is different, i.e., the fields are dark and the coin appears to be "shiny."

Variety No. 2: January 1928

1803 No. 24	1 Rev photo "S" [NC1]	8x10 inches
"Discovered by Elmer Sears" at bottom.		

Variety No. 3: October 1928

1801 No. 13	1 Rev photo "I" [NC2]	9x7 1/2 inches
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Variety No. 4: July 1931

1801 No. 13	2 Rev photos "I" [NC2]	8x10 inches
1801 No. 14	1 Rev photo "J" [NC1]	

HANDWRITTEN DIE STATE ADDITIONS

page 19: 6^b=D^b

page 45: 8=H

page 75: 7=J

page 19: 6^d=D^d

page 46: 9=H^c

page 83: 14^b=O^b

page 37: 1=A

page 50: 13=K^d

page 85: 15=R^c

page 44: 7=F

page 71: 4^f=G

page 85: 15^c=O^d

Contact: Phil Ralls, Box 631, LA, CA 90033 Tel: (213) 226-7207, Fax: 7325

Augustus B. Sage

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